

## **Abstract**

This study: (Poetic Formation in the Texts of Hezbar Mahmoud) attempts to prove that the modernist poetic text attempts to evade with complete intentionality and present awareness into new worlds, and to bring in everything that it describes as modernity, aesthetics, and artistry by means of access to various worlds such as thresholds, and the intersection of the cinematic and theatrical arts. And the plasticity of the text, because it is his adventure through which the poet sails, and his goal is to be open to all artistic genres. Anyone who follows the poetic scene in Iraq over the past years will find voices that have firmly established their path. They were not destabilized by the state of cultural stagnation due to the political turmoil that our beloved country experienced, and were challenged by their creative path, and were unable to silence them. The poet was one of them, a voice coming from the depths of Kirkuk, which most devoted to his poetic production for Iraq came as a record filled with the phases of the wounded country, and a chronicle of what he experienced in it. He enriched the literary scene with his experience, which was at the heart of his environment, as it was the daughter of the reality that he lived and is living until now, and to the extent of his attachment to his subject, his texts were: influential, and conveying his feelings and himself to his readers. He succeeded in listening to the urgency of his soul without being obtrusive, and from here was the starting point for choosing the title, and it came based on the suggestion of my supervisor (Professor Dr. Haider Barzan Sakran), as it is one of the series of fairness that he adopted to introduce young and promising poetic voices who were exhausted by waiting for academic research attention. around it, in addition to the fact that the poet's texts are still exploring them with the shovels of scientific research and its sober methods. In the same regard, the title had a role in determining the path in which I write according to my desire and interests, after I was delving into the whirlpool of choice. In its final form, the study

consisted of three chapters, followed by a list of its most important results, followed by a list of sources and references from which it drew and enriched it. Among the most important of them: the poet's five collections. All were preceded by a preface in two parts: the first was examining poetic form, and the second was based on a brief word: Life. The poet and his poetic experience. The first chapter is entitled (Textual Thresholds), and is divided into three sections. The first section: specializes in forming the main thresholds of address, and revealing the extent to which the title is consistent with the contents of his poetic texts. The second section: studied the formations of sub-addressing and its divisions. The third section studied the threshold of dedication, and found it limited to one type for the poet, which is: family dedication. As for the second chapter, it is entitled: Cinematic techniques in the poet's texts. The research studied the features of the seventh art that were common in multiplying them. It included: the montage of shots in its first section, and the scenario technique in both its interconnected and mixed types in the second section, while the third section was devoted to two techniques related to the scenario, represented by: the two techniques of regression and technical anticipation. As for the third chapter: its title was an attempt to cover some of the other arts that the poet adopted in his collections, so he gathered them under the tent of plastic art in it, so it was of two sections: the first: theatrical arts, so the first section was devoted to: the technique of theater, dialogue of both its internal and external types, and the technique of one-actor drama, In addition to the technique of avoidance, the second and third sections were devoted to the visual arts. The second section was searching for poetic collage in the poet's texts, and his collections were completely devoid of linguistic collage, while visual collage was distinctively widespread among him. The third section was about color patterns. The research investigated the problem of white and black only in texts full of colours, and studied the reasons for their prevalence.